DOCUMENT RESUME

ED 203 915 JC 810 350

TITLE Humanities at College of San Mateo.
INSTITUTION San Mateo Coll., Calif.
PUB DATE [Jan 81]
NOTE 61p.

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS Bibliographies; College Curriculum; Community Colleges; *Course Content; Course Descriptions; *Humanities; Humanities Instruction; *Interdisciplinary Approach; Teaching Methods; Two Year Colleges

ABSTRACT

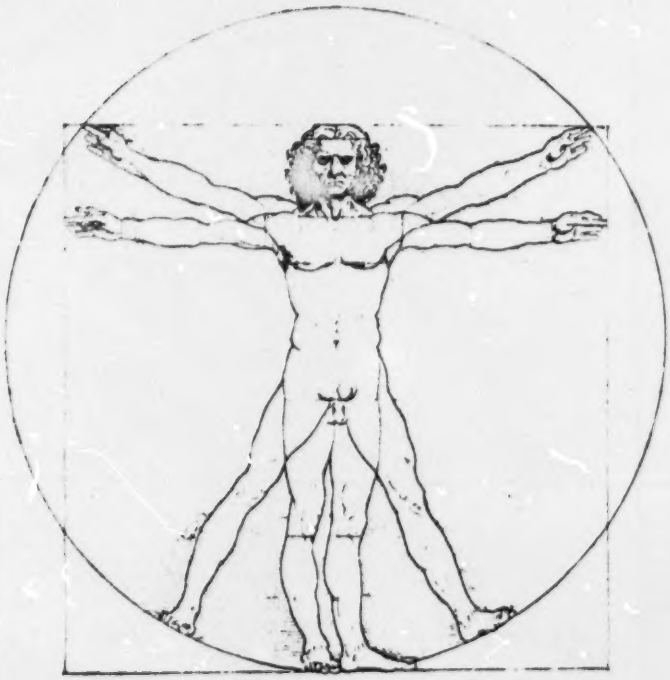
Descriptions are provided for the courses in the College of San Mateo's new Humanities program. As introductory material notes, these team-taught, interdisciplinary courses were designed to be taken independently in various combinations depending upon the student's major or interests. They carry three units of transferable credit and satisfy general education requirements. The course descriptions provide a varying amount of detail on the topics covered and instructional methods and resources used for the following: (1) "Introduction to Humanities," a two-semester history of Europe; (2) "Man and the Cosmos," which covers Greek mythological and philosophical traditions; (3) "Man and His Creative Endeavors," which traces the development of art and architecture; (4) "Man and Nature," which focuses on the pre-17th century scientific, intellectual, and social climate; (5) "Man and Man," which looks at themes of protest and heroes; (6) "Technology, Contemporary Society, and Human Values"; (7) "Technological Alternatives for a Humanistic Society"; (8) "Images of Nature," which considers artistic and scientific views; (9) "Science and Culture," a combined television/lecture course; (10) "Comparative Mythology: African and Native American Views"; (11) "African Americans--Their History, Values, Religion, and Aesthetics"; (12) "Cultures of Native, Mexican, and Latin Americans"; (13) "Cultural Achievements of Asian Americans"; and (14) "Creative Women in Modern Times." (AYC)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED2039915

HUMANITIES AT CSM

(1)



U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☐ This document has been reproduced as received from the person or organization originating it.

☒ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

WHAT DO SOCRATES, NEWTON, ST. BENEDICT, GIOTTO, ROUSSEAU, LEONARDO, CAMUS, FAULKNER & BERGMAN HAVE IN COMMON?

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Donald Porter

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

JC 810 350

. . . They are all part of the new program, Humanities at College of San Mateo.

The new program, Humanities at CSM, offers a unique and exciting interdisciplinary approach to the cultural and intellectual heritage of Western civilization through a series of team-taught courses. Students will be able to examine the relationship between moral, political, and religious values in Western culture, scientific and technological developments and their expression in art, architecture, literature and film.

This program has been carefully designed to respond to the needs of a diverse student clientele. If you are a person who wants to take courses from a program which integrates the study of important aspects of the civilizations of Ancient Greece, the Middle Ages, the Renaissance, post-Newtonian Europe, and 20th Century America, then the new Humanities program, with its holistic core curriculum, is for you.

Similarly, re-entry students who have returned to college to broaden their understanding of art, philosophy, literature, and science -- their place in the history of ideas and their impact on life and culture -- will find the new Humanities at CSM program particularly appealing.

Members of the community with an interest in Humanities are encouraged to enroll in courses corresponding to their interests and needs. You need not be enrolled as a full-time student to participate in the program.

Finally, the program is responsive to the interests of science, technical, vocational, and business majors who want to supplement their specialized skills with broader humanistic knowledge.

COURSE COMBINATIONS

Each course has been designed to be taken independently of any other course. There are no prerequisites. Each individual course carries three units of transferable Humanities credit, and each will satisfy the A.A. or A.S. General Education requirements in Humanities.

You may wish to consider some specific combinations:

If you are a LIBERAL ARTS MAJOR, enroll in the new Humanities A.A. program. This includes the integrated four-course core curriculum (Humanities 111, 112, 113, 114) plus at least six additional units of Humanities electives. (See the CSM catalog for specific details.)

If you are a SCIENCE or TECHNOLOGY MAJOR, the following courses may be of special value to you:

If you are a SCIENCE or TECHNOLOGY MAJOR, the following courses may be of special value to you:

Humanities 125 -
Technology, Contemporary Society and Human Values

Humanities 112 -
Man and His Artistic Creations

Humanities 113 -
Man and Nature

BUSINESS MAJORS and COMMUNITY MEMBERS WHO ARE NOT FULL-TIME STUDENTS are encouraged to choose courses of interest from the following course list:

Core Courses (open to all students; required of Humanities majors)

Humanities 111 - Man and His Place in the Cosmos

Ideas about the gods, man, nature and society reflected by the mythological, philosophical, and religious traditions of Greece and Rome, and their impact upon literature and the arts.

Humanities 112 - Man and His Artistic Creations

The development of art and architecture from 400 A.D. to the Renaissance; their relationship to Christianity and Islam.

Humanities 113 - Man and Nature

The development of modern science, 17th to 19th centuries, and its impact on life and culture examined from a humanistic perspective.

Humanities 114 - Man and Man

Literature and film as communication in the 20th Century. The rebel as hero in drama, literature and film.

Electives (open to all students)

Humanities 101 - A Cultural and Intellectual History of Europe

Major cultural and intellectual currents related to political and social developments --Greece to Renaissance.

Humanities 102 - A Cultural and Intellectual History of Europe

Reformation to the present.

Humanities 125 - Technology, Contemporary Society and Human Values

The impact of contemporary technology on the environment, economic and political systems, sexuality, warfare, medicine, thought, education, and social relations.

Humanities 136 - Creative Women in Modern Times

Explores the accomplishments of significant women in statecraft, religion, philosophy and the arts from the Renaissance to the present.

Humanities 140 - The Cultural Heritage of San Francisco

A survey of the literature, art, music and architecture of San Francisco from the Gold Rush to the present. Course will feature eight walking tours of San Fransisco sites, museum visits, etc., in addition to on-campus lectures with slides.

HUMANITIES AT COLLEGE OF SAN MATEO

- Attached is a description of the courses being offered at the College of San Mateo during the school year.

- Each course may be taken independently of the others, without prerequisites, for 3 units of transferable Humanities credit.

- Four of the courses--Humanities 111, 112, 113, and 114--constitute a "core" program, and are required for those wishing to major in Humanities and receive an A.A. degree, although anyone may take any one or more of the courses.

- Those wishing to receive the A.A. degree in Humanities will also be required to take 6 additional units chosen from the list of courses satisfying the General Education requirements in Humanities as listed in the current CSM catalog.

- Each of the courses has been designed to appeal to a wide and diverse audience; most are team taught by two CSM instructors to provide an interdisciplinary approach to subjects of general interest. We believe that you will find each course to be an exciting and enriching experience.

- Courses will be offered as follows: For a complete list of hours, locations, and instructors consult the schedule of classes published by the college each semester.

SAMPLE SCHEDULE:

	Fall	Spring
DAY	Humanities 101	Humanities 102
	Humanities 111	Humanities 112
	Humanities 113	Humanities 114
	Humanities 125	Humanities 125
	Humanities 127	Humanities 130
		Humanities 132
		Humanities 136
		Humanities 140
EVENING	Humanities 102	Humanities 101
	Humanities 125	Humanities 125
	Humanities 131	Humanities 132
	Humanities 133	

- This program has been made possible by a grant from the National Endowment for the Humanities.

HUMANITIES 101 and 102--INTRODUCTION TO HUMANITIES

We are currently offering a two-semester, team-taught course--a Cultural and Intellectual History of Europe. Political history is kept to a minimum, while the relationship between the culture and ideas is stressed. Currently taught by an instructor in history and one in philosophy. Two 3 unit semesters. Features the appearance of guest lecturers from our own faculty appearing throughout the semester and speaking on drama, art, music, astronomy, architecture, where appropriate.

First Semester: Greece to Renaissance

By week:
1. Early Greek history; Homer
2. Mythology; guest lecturer
3. Greek history to and including Persian Wars; Pre-Socratics
4. Fifth Century Athens, the Golden Age; guest lecturer on Greek drama
5. Fifth Century philosophy: Parmenides; Pluralists, Sophists
6. Plato
7. Alexander; Aristotle
8. Hellenistic period; Rome to 180 A.D.
9. Roman literature; architecture
10. Stoics, Epicureans; Cicero and Lucretius; Rome 180 to 500 A.D.
11. Neo-Platonism to St. Augustine
12. Cultural, religious developments 500-1200 A.D.
13. Kenneth Clarke film; Medieval civilization; guest lecturer--Xian art
14. Aquinas to Ockham; guest lecturer architecture
15. Renaissance--history, cultural aspects; humanism
16. Cont.; guest lecturer, music: Clarke film
17. To and including Copernicus; guest lecturer, astronomy

Second Semester: Reformation to present

1. Renaissance background
2. The Reformation
3. Literature, art music 1450-1600
4. Continued
5. Guest lecturer Shakespeare; 17th Century science; guest for astronomy, Galileo
6. Seventeenth Century rationalism
7. Seventeenth Century culture
8. to 11. Locke, Empiricism, toleration, science, culture; the Enlightenment; literature, music of the 18th Century (guest lecturer); 18th Century science; Clarke film
12. History to 1830, Romanticism; Hegel
13. Romanticism in literature, art, music (guest on German literature)
14. Europe to 1848
15. Marxists and Utilitarians
16. Europe to 1900; Wagner
17. The existential revolt; Kierkegaard and Nietzsche; Impressionism (guest)
18. To modern times

HUMANITIES 112--MAN AND HIS CREATIVE ENDEAVORS

Course Content

The course will deal with the development of art and architecture, and, where appropriate, with music and street theatre from the early centuries of the emergence of Christianity, to the end of the Middle Ages. The Renaissance will be studied as the transition from the religion-oriented Middle Ages to the scientific modern era. Rejecting other worldly attitudes. man begins to look upon himself as a creator, begins to explore and study all aspects of his culture, and develops the philosophy of humanism. The spice of contrast will be provided by the introduction of Muslim and African art and architecture from parallel time periods.

The course will be divided into six major segments:

1. The rise of Christianity

   The emergence of Christianity; early Christian symbolism; early Byzantine architecture; the influence of the Bible; images of Christ; the influence of missionaries and barbarians

2. Church vs. State

   The Last Judgments; Carolingian and Romanesque architecture and sculpture; music: plain song to polyphany; the Crusades; Scholasticism

3. Contrast and comparison

   Muslim and African architecture and art

4. Medievalism

   Early Gothic architecture; the trade routes and major cities; High and Late Gothic; Giotto; Jan van Eyck

5. The Renaissance

   Early Renaissance in Italy; the influence of commerce and banking; the development of Humanism; Early Renaissance architecture and painting; Leonardo and Raphael; High Renaissance architecture; Michelangelo; the rise of Venice; music

6. Readjustments

   The Reformation and the Counter Reformation; Mannerism; Tintoretto and El Greco; Introduction to the Baroque; Rubens to Rembrandt

The course will lend itself easily to the modular approach and to the eventual use of television for selected portions of the course.

HUMANITIES 111--MAN AND THE COSMOS

Course Content

This course will concentrate on the Greek mythological and philosophical traditions and their influence on the emerging consciousness of Western man. This emerging consciousness will be looked at from four perspectives: 1) man's view of the gods as revealed in the mythology of the culture and reviewed by its philosophers, 2) changing attitudes towards nature, 3) the development of theories of society and 4) emerging insights into the nature of the self. The results of philosophy's confrontation with the mythological and religious beliefs of a culture will be explored, and the role of literature as the bearer and shaper of values will be explored in great detail. While the primary focus will be on these traditions as they developed in Ancient Greece and in Rome, comparisons will be made with the mythological, religious, philosophical and literary traditions of selected African and American Indian cultures and with the religious traditions of Hinduism, Judaism, and Christianity.

Part 1 The Gods

The changing images of the gods and man's relationship with them; the concepts of divine agency and activity; the notions of hubris, sin and guilt; piety and reverence; concepts of suffering (Prometheus, Sisyphus, and Job); the importance of sacrifice and ritual; divine wrath and divine justice; views of the after life; the faith of Orestes, Socrates, and St. Augustine; attempts to define human nature and its place in the cosmos. The competing role of pre-Socratic naturalistic philosophy and its attempts to dethrone Zeus; the limited role of the gods in Plato and Aristotle.

Part 2 Nature

Nature as the playground of the gods; mythological explanations for natural events versus naturalistic ones; the logos; the cosmologies of Plato and Aristotle; constraints imposed upon the gods, nature and humans--justice, law, the logos, Fate.

Part 3 Society

Model societies as the paradigms for justice restored; the concepts of virtue, morality, justice in the literary and mythological traditions--the Iliad, Proteus, Prometheus, Sysyphus; Aeschylus to Euripedes. The good life: Socrates to the Stoics. Model societies as envisioned by Pericles and Plato. The growing awareness of man's destructive tendencies together with his ability to create.

Part 4 Self

Heroes and adventurers; heroic defiance in Odysseus, Achilles, Sisyphus, and Prometheus; insights into destructive tendencies--Oedipus, Narcissus, Pandora; changing images of self-worth from excessive pride to a sense of guilt and shame; the conflict between reason and passion; doctrines of self realization from Socrates to the Stoics; contemporary attempts to dethrone the hero and substitute the mass; contemporary super heroes--a blending of man and machine, and the shift from concern with the inner self to outward behavior (the bionic hero and heroine)

HUMANITIES 113--MAN AND NATURE

Course Content

The Background
(Approximately two weeks)

The student will be familizarized with the pre-17th century scientific, intellectual, and social climate in order to understand better the importance and implications of the Scientific Revolution of the 17th century. Topics covered will include the Aristotelian physics and pre-Copernican view of the universe; the pre-Cartesian conception of phenomenal reality and of the role of sense data; dynamic social, economic, cultural, and technological factors at work in the Renaissance--Humanism.

The Seventeenth Century: The Beginning of the Modern Era
(Approximately three weeks)

Man evolves a new way of being in the world, a new way of seeing nature which is carried forward into today's technological society. The student will learn about various aspects of the Scientific Revolution, including the development of a new, deterministic conception of the universe, a new quantified version of phenomenal reality, a new epistemological method based on experiment and observation, a new view of the scientist's role as specialist, and a new belief about the relation between science and human destiny. Topics will include the development of the Newtonian Synthesis; the anti-Newtonian reaction in literature (Blake, Swift, Donne); Bacon's Novum Organum; Descartes and Galileo's theory of objectivity; introduction to the problem of scientific reductionism; and 17th century Millenarist theories of history.

The Eighteenth Century: The Post-Newtonian Transformation of the World
(Approximately five weeks)

European man, armed with new knowledge and power over nature, embarks on a vast project to transform the conditions of his existence and extend his domain of accomplishment and influence. Science provides the possibility for a new humanism, but all limits--moral, religious, social, and ecological--are discarded. Topics covered will include the French philosophy and the doctrine of progress, the new secular religion; the Rousseauian reaction; innovations in mapping and navigation, the voyages of Captain Cook and Bouganville, and the discovery of the "noble savage," who respects limits in relating to nature; industrialization--its new methods and techniques, dependence on non-human sources of energy, and social and ecological effects; the beginnings of a civilization of consumption and its connections with equality and mass democracy; the Vitalist controversy in biology.

The Nineteenth Century: Man's Domination of Man and Nature
(Approximately five weeks)

As science progresses and industrialization continues, the human drive to dominate both man and nature accelerates. The roots of the social, philosophical, and ecological contradictions of the 20th century are laid down. Topics will include European imperialism--its ideological justifications (religious, racial, and historical) and practical effects on non-Western tribal civilization; the revolution in weaponry and warfare and its relation to the emergence of the totalitarian state; the reaction to industrialization, including Marxian socialism, other utopian schemes, and the rise of Realism (Zola, Flaubert), Symbolism (Mallarme, Rimbaud), and the Decadents in literature; Darwin's theory of evolution and its social applications--injustice and domination as "natural"; the germ theory, the new therapeutic medicine, and the conquest of disease--the origin of today's medical crisis; Dostoevsky's "snivelling hero" and the problem of technological nihilism as opposed to technological humanism; the undermining of mechanistic, Newtonian science--a glimpse of the "new science" of the 20th century and a comment on implications as epilogue.

HUMANITIES 114--MAN AND M/A

Course Content

Four major themes will be developed during the semester:

I. The protest against nature; the relationship between the physical world and the individual as observed through confrontation with the absurd. Camus' The Stranger shows various social and political attempts to impose a logical order on the world and how the individual prefers to live in a world of illusion rather than make and accept choices. This work will illustrate a political protest against nature's indifference. The Treasure of Sierra Madre will illustrate the breakdown of values and the loss of perspective as each major character encounters nature in the search for gold. The Old Man and The Sea shows the attempt to impose an aesthetic order upon the physical world and Margaret Attwood's Surfacing demonstrates a women's struggle to confront nature as a projection of her own femininity.

II. The protest against the social order. Par Lagkervist's The Dwarf will show the use of this metaphor to illustrate the individual's struggle for power in the state. The Wild Child, and Faulkner's The Sound and the Fury will be used to explore family relationships in light of changing social orders. D. H. Lawrence's Sons and Lovers. Sartre's Intimacy and Virginia Woolf's To the Lighthouse will be illustrative of the sexual revolt in modern times. The artist's protest against the social order will be seen in Joyce's Portrait of the Artist as a Young Man and Silone's Bread and Wine portrays the artist's need to understand political commitment from a spiritual perspective.

III. Cultural Heroes for an age of anxiety. The film Casablanca watches the individual move from the fear of commitment and from hero to anti-hero. The Last of the Just sees the persecution of the Jews from the point of view of one character and reflects how a culture deals with anxiety. The Runnel film Exterminating Angel will show the individual trapped in his own subjectivity, unable to act. Love in a time of transition will be dealt with, using Male and Female, Roth's My Life as a Man, and Robinson's Bedtime Story. The hero's attempt to find a link with community through art will be looked at in Arthur Miller's After the Fall.

IV. The hero enters into myth. The attempts on the part of the individual to become a representative of his culture and enter into human dialog recalls the role of the traditional mythological hero. In the political arena, Malraux's Man's Fate deals with the isolated hero's struggle to find communion among individuals who fight for a common cause. Vonnegut's Cat's Cradle depicts the hero's struggle to find a place in the world bent on destruction. Singer's The Magician of Lubin portrays the hero's attempts to go beyond living on a tight rope by finding values rooted in his past which make possible his future.

HUMANITIES 125--TECHNOLOGY, CONTEMPORARY SOCIETY, AND HUMAN VALUES

Course Topics:

I. Part one: Background and Origins of the Technological Civilization

a. What is technology? - definitions
b. Cultural explanations for the predeliction of Western Society for technology - Judaism and early Christianity
c. The turning point in Science and Technology - The Newtonian Synthesis of the 17th Century
d. The "New" scientific reality: Primary and secondary qualities; "Objectivity;" the mechanical universe; mathematics as the "Key"
e. Calvinism and its bearing on technology
f. The 18th Century concept of "Progress"

II. Part two: Contemporary Technologies and their Impact

a. Technology and Warfare
b. Behavior Control Technology - B.F. Skinner
c. Genetic Engineering
d. Technology and Contemporary Political Systems
e. The role and effect of technology in contemporary economic systems
f. Technology and the organization of Work
g. Technology and Education
h. Technology and the Environment

III. Part three: Technology's influence on thought and society

a. Philosophy and Technology
b. Effects of technology on contemporary soeiety

IV. Part four: Summary and Conclusion

a. Overview of the phenomenology of Technology - Ellul
b. The problem of Controlling Technology
c. Prospects for a "new" technology: Creation of a "soft technology," of "intermediate technologies."

HUMANITIES 126: TECHNOLOGICAL ALTERNATIVES FOR A HUMANISTIC SOCIETY

I. Course Description

This course will be team-taught by a political scientist/humanities instructor and an instructor from the Technical Division, i.e., an industrial engineer. Previous completion of Humanities 125 (Technology, Contemporary Society and Human Values) is recommended but not required for students. The course will be divided into two main parts. The first will examine some historical examples of alternative-technology, humanistic type communities (example: the medieval monastery) as well as contemporary blueprints for such a society, including works of thinkers like Schumacher, Illich, Commoner, and Roszak. The philosophical, economic, psychological, and ecological dimensions of these social conceptions will be discussed. Additionally, the need for developing alternative technologies will be analyzed in terms of reduction of economic cost, humanization of work, maximization of ecological advantages, promotion of self reliance and independence, enhancement of community ties and democratic decisionmaking, reduction of resource dependency, etc.

The second part of the course will consist of a survey of alternative technologies in such areas as waste disposal, food production, energy, transportation, shelter, and industry. As each area is examined, the social, economic, ecological and psychological advantages of these technologies will be discussed from a humanistic perspective. To successfully complete the course, each student will be required to design an alternative technology device, process, or system. This will be accompanied by a written description and rationale, showing how and why the alternative technology or A.T. system would contribute to a more humanistic society based on a new humanistic "people" ethic and a new "soft" nature ethic.

II. Rationale

This course is needed for a number of reasons:

A. It serve the very desirable purpose of making a synthesis between the Humanities and the Technical Divisions, i.e., of bringing a "how to" technical courses (and students) into the Humanities orbit. We are trying with this course to build a bridge between C. P. Snow's "Two cultures" humanistic and scientific. Thus technically oriented students are exposed to humanistic concerns related to their own fields.

B. It provides technically oriented students who have been exposed to the Humanities 125 (Technology, Contemporary Society, and Human Values) critique of modern technology with a course showing how they can contribute to positive solutions to the problems discussed in that course. It is expected that many students who have completed the 125 course will take this new course.

III. Course Outline

A. Development of the rationale for a more humanistic technology. What humanistic social goals are to be actualized? (1-1/2 weeks)

1. The new humanistic "people" ethic:

a. more self-sufficiency and independence (see Illich on expropriation" of skills in age of modern technology)

b. humanizing work (see Marx' Economic and Philosophical Manuscripts; 1972 HEW report, Work in America; Juenger's Failure of Technology)

c. restoring community instead of the mass society (see Riesman, The Lonely Crowd, A Nation of Strangers)

d. lowering economic costs--towards enhancing economic democracy (ex. advantages of solar energy over nuclear)

e. avoiding destruction of traditional culture and values

f. increasing human freedom (see Elull, Heiddeger, on technology's anti-democratic and "objectivying" tendencies)

2. The new "soft" nature ethic, necessary for more humanistic people relations

a. general ecological justifications--(see Commoner on technical reductionism; Barrett's Illusion of Technique, on technology and the "philosophy of will;" Marcuse on a "sensuous" technology)

b. decentralization and variety as survival assets (see Buckminster Fuller on technological complexity and artificiality; Schwartz on technological breakdown; Burke on the "technology trap")

c. greater urban/rural, human artifice/nature balance

3. Robin Clarke's overall "soft" technology criteria

B. Example of past and present schemes and realizations of more humanistic self-sufficient, humanistic-technology communities (1 week)

1. Feudal manors and monastic communities in the Middle Ages

2. 19th century communal schemes--Fourier, Kroptokin, etc.

C. Contemporary blueprints for more humanistic, alternative technology societies (2 weeks)

1. Roszak's scheme--Person/Planet

2. Illich: Tools for Conviviality

3. Schumacher: Small is Beautiful

4. Schwartz's Overskill

5. Amish communities in the United States

D. Survey of Alternative Technologies An expose of the state of the art in selected areas, plus analysis of humanistic goals served.

1. Energy (2 weeks)
   a. useage trends
   b. conservation (home, industry, transportation)
   c. alternatives
      1) solar (inclusive)
      2) bio conversion/biomass
      3) geothermal
      4) methane, gasohol
      5) wind/water/wave and tidal
   d. discussion of relation to humanistic goals
2. Food production (2 weeks)
   a. food chain
   b. plant vs. meat production
   c. nutrition (quantity/quality)
   d. intensive cultivation techniques
   e. agribusiness (pros and cons)
   f. aquatic sources: fish ponds; harvesting the sea
   g. relation to health and health care
   h. discussion of relation to humanistic goals
3. Transportation (2 weeks)
   a. alternatives--bicycles; conveyor belts; non-combustion engine automobiles, etc.
   b. effective usage
   c. mass transportation
   d. impact of urban planning on transportation needs
   e. discussion of relation to humanistic goals
4. Shelter/housing (2 weeks)
   a. existing

b. energy efficiency

c. multiple vs. single dwellings

d. future designs

1) materials--aesthetic, cost, energy-use, availability considerations

2) location

3) size

e. building your own home

f. discussion of relation to humanistic goals

5. Resource usage and waste disposal (2 weeks)

a. self reliance/limited usage

b. recycling

c. wastes to energy

d. business philosophy (packaging)

e. solids, liquids, gaseous (pollution)

f. future problems/solution

g. discussion of relation to humanistic goals

E. Presentation of course projects (final 2 weeks)

1. Presentation of projects, i.e., group or individual

2. Class discussion and critique of each

IV. Method of instruction and evaluation

The course will be team-taught, with the political science/humanities instructor handling parts A-C, and then contributing to critique and discussion in course sections D-E, for which the technology instructor will have prime responsibility. Slides, videocassettes, films, models and outside speakers also will be utilized. Students will be requested to select by the end of coverage of Section A, the alternative technology area, i.e., categories 1-5

in course Section C, in which they will prepare their course project. Evaluation will be based on an essay examination given at the end of Section C. Written quizzes for each subsection in Part D, and a grade awarded for the course project.

V. Partial Bibliography

T. Roszak: Person/Planet

E. F. Schumacher: Small is Beautiful

B. Commoner: The Closing Circle

E. Schwartz: Overskill: The Decline of Technology in Modern Civilization

M. Hackleman: Electric Vehicles: Design and Build Your Own

At Home With Alternative Energy

Wind and Windspinners

The Home-Built, Wind-Generated Electricity Handbook

W. Rybezynski: Paper Heroes: A Review of Appropriate Technology

Watts: A Design and Construction Handbook for Energy-Saving House

B. Mollison: Perma Culture Two: Practical Design for Town and Country in Permanent Agriculture

J. Dekorne: The Survival Greenhouse

Leckie, Master,s Young: Other Homes and Garbage

Nyerges: Urban Wilderness

A. Lovens: Soft Energy Paths

W. Jackson: The Last Free Meal

Davis and Schubert: Alternative Natural Energy Sources

B. and R. Vale: The Autonomous House

G. Coe: Present Value: Constructing a Sustainable Future

H. Daly: Economics, Ecology, Ethics

Soft-Aware Associates: Reel Change: A Guide to Films on Appropriate Technology

VI. Examples of some Films, Slide Shows, and Speakers which may be used:

Films:

"Bill Loosely's Heat Pump"
"A Building in the Sun" (E. F. Schumacher)
"Solar Promise" (Mayer)
"As if People Mattered" (E. F. Schumacher)
"Transportation--The Way Ahead"
"Harness the Wind"
"Harrisburg" - "Mack's Mill"
"Toast"
"Pedal Power"
"Energy for the Future"
"Log House"
"On the Edge of the Forest"

Slide Shows:

"It's a Closed System"
"Farallones Institute"
"Integral House"

Speaker Sources: Various speakers from the Farallones Institute (rural, Occidental, California; urban, Berkeley, California); University of California at Davis Extension professors offering courses in alternative technology.

Randy Tinkerman, Director of Transition Energy Products Institute

Cliff Humphrey, Director, Recycling, City of San Francisco

Diane Hsish, Topic: Urban Forestry in Bay Area

VII. Faculty

Course will be team-taught: Gregory Davis, instructor in political science, currently teaching Humanities 125: Technology, Contemporary Society and Human Values and team-teaching Humanities 113: Impact of Science and Technology--17th to 19th Centuries.

Geoffrey Green, production manager and industrial designer, instructor in mechanical drawing.

HUMANITIES 127: IMAGES OF NATURE

1. THEME: Changing ideas of the universe and nature as seen through the eyes of the artist and the scientist. The course will examine the concepts of the cosmos, from Egyptian times to Einstein, and from the universe to the atom. Developed along with the scientific concepts will be the effect these concepts have had on man's general perceptions of the world in which he lives, as reflected in the changing styles of art, music, and literature. Particular emphasis will be given to art history as well as the history of science. Additional topics will include the philosophical and political ideas which influenced and were influenced by the scientific and artistic events of the time.

2. SHORT TOPIC OUTLINE:

a. Prehistory: early man and his attempts to understand the universe.
b. Egyptian cosmology and life styles. The pyramid as the expression of Egyptian religion, architecture, and technology.
c. Greek cosmology and art/architecture. The ideas of the Pythagoreans, Platonists, and Ptolemy. Greek art as an expression of their concept of perfection in nature.
d. Roman Empire and technology.
e. The Middle Ages. The idea of the Church and State; the roots of the Divine Rights of Kings. Development of Church architecture, Byzantine art style, and the Aquinian synthesis as the culmination of medieval philosophy.
f. End of the Middle Ages: the Crusades as the catalyst for the ars nova, rise of towns, secularism, Roger Bacon and William of Occam.
g. Proto-Renaissance period: the rise of the humanistic philosophers, Giotto, Cimabue and the early Renaissance artists. Columbus and discovery of a new nature, a new world.
h. The Renaissance: art from da Vinci to Michelangelo, science from Copernicus to Newton, Francis Bacon and Descartes. The Newtonian synthesis of heaven and earth.
i. The Newtonian Legacy: art: neoclassicism.
j. The Newtonian Legacy: politics: the French Revolution and the founding of the United States.
k. The Newtonian Legacy: philosophy: Locke and Rousseau.
l. The Newtonian Legacy: The Enlightenment
m. The Newtonian Legacy: Science. The rise of the quantitative concepts of chemistry, physics, biology.
n. The Industrial Revolution and the new technology. The changing society in the new technological age.
o. The reaction to Newton: romanticism in art and music, the French art school, from Gericault to the Impressionists; the rediscovery of nature by the artists.
p. The revolutions of Darwin and Freud. man as a machine.
q. The revolutions of Einstein and Freud: man as non-determinate.
r. The revolutions of Einstein and Planck; reality as non-determinate.
s. Modern architecture and art: reality and surreality.

WEEK 1: Prehistory

1. OVERVIEW: Truth and beauty - science and art as the reflection of man.
2. PREHISTORIC ART: Early man and his views of nature and nature-gods.
3. (TV PROGRAM) - Ascent of man, pgm. #1, "Lower than the Angels."

WEEK 2: The Maya and Egypt

4. STONEHENGE AND THE MAYA: Time and religion in early societies.
5. (PLANETARIUM DEMONSTRATION) - Diurnal and annual sky motion; motions of the planets.
6. ANCIENT EGYPT: The pyramids and the Nile - mysticism, religion and nature.

WEEK 3: Greece

7. GREEK PHILOSOPHY: Pythagoras, Plato and Aristotle - the harmony in nature.
8. THE GREEK SYNTHESIS: Ptolemy
9. GREEK ART AND ARCHITECTURE: The concept of perfection - the Greek legacy; the separation of heaven and earth.

WEEK 4: Greece and Rome

10. (TV PROGRAM) - Ascent of Man, Pgm. #5, "The Music of the Spheres".
11. IMPERIAL ROME: The triumph of engineering and architecture in the classical world.
12. THE HOLY COSMOS: The rise of the Christian and Islamic view of the world.

WEEK 5: The Middle Ages

13. THE CHRISTIAN VIEW: Milieval art, architecture, and music - Byzantine to Gothic.
14. OF POPES AND KINGS: The Church-State symbiosis - from Augustine to Aquinas.
15. THE CRUSADES: The crucible of change - cracks in the medieval facade; the rediscovery of Greek learning.

WEEK 6: Proto-Renaissance

16. PHILOSOPHY AND POLITICS: Humanism and the rise of secular society.
17. THE ARS NOVA: A new view of reality by the artist - emotion and perspective.
18. NEW HORIZONS: The discovery of America, printing, and perspective in history.

WEEK 7: The Renaissance

19. THE VIEW IN THE NORTH: Flemish Art
20. THE ITALIAN PERSPECTIVE: Italian Renaissance artists and the vision of greatness.
21. RENAISSANCE ARCHITECTURE: The rebirth of technology - new homes for new men.

WEEK 8: The Scientific Revolution

22. A NEW VIEW OF THE UNIVERSE: Copernicus to Kepler - transition to a new perspective.
23. THE TRIAL OF GALILEO: Science and religion - the clash of the old and new eras.
24. (TV PROGRAM) - Ascent of Man, Pgm. # 6, "The Starry Messenger".

WEEK 9

25. NEWTON: The triumph of the new science.
26. THE NEWTONIAN SYNTHESIS: The marriage of the heaven and earth - absolute space
27. THE SCIENTIFIC METHOD: The philosophers of science - Occam to Descartes

WEEK 10: THE NEWTONIAN LEGACY

28. (Midterm exam)
29. ADVANCES IN SCIENCE I: The mechanization of the world picture - physics and chemistry
30. ADVANCES IN SCIENCE II: The mechanization of the world picture - biology and geo.

WEEK 11: THE ENLIGHTENMENT

31. PHILOSOPHERS AND REVOLUTIONS: The philosophes and the American and French Revolutions
32. ACTION AND REACTION IN THE ARTS: Neoclassicism and the roots of romanticism.
33. A NEW SOUND FOR A NEW AGE: Musical form from Bach to Beethoven

WEEK 12: THE ROMANTIC REVOLUTION

34. ROMANTIC ART: Early 19th century French and German Art
35. ROMANTIC LETTERS AND SOUNDS: 19th century literature and music
36. THE RETURN NATURE: Realism in French and English art and music

WEEK 13: 19th CENTURY PROGRESS AND COMPLAINT

37. A CENTURY TRANSFORMED: The industrial revolution.
38. TIME'S ARROW: Thermodynamics and entropy.
39. THE SOCIAL REBELLION: Political philosophies in the 19th century - Mills to Marx

WEEK 14: 19th CENTURY TRIUMPH AND DOUBTING

40. THE SEARCH FOR MAN'S ORIGINS: Darwin and evolution.
41. MAN, THE NEW GOD: The apotheosis of man - Nietzsche, Wagner, and Strauss.
42. THE WORLD IN A NEW LIGHT: English aestheticism and French Impressionism.

WEEK 15: FIN DE SIECLE MOVEMENTS

43. THE SEARCH FOR MAN HIMSELF: Freud and the discovery of the psyche. The mind of man.
44. FIN DE SIECLE VIENNA: Jugendstill and the Viennese Secessionists.
45. BRAVE NEW WORLD: The roots of modern art - cubism and futurism.

WEEK 16: 20TH CENTURY RELATIVISM

46. THE EMERGENCE OF MODERN MAN: The legacy of WWI - Dada and Bauhaus
47. A NEW VIEW OF SPACE AND TIME: Einstein and modern cosmology
48. A NEW VIEW OF MATTER AND REALITY: The quantom atom and the uncertainty principal.

WEEK 17: THE EXISTENTIAL WORLD OF TODAY

49. MODERN ART AND MODERN MAN: Post WWI art, from constructionism to abstractionism and surrealism.
50. THE REFLECTION OF OUR TIME: The art of Pablo Picasso.
51. CLOSED CIRCLE: From prehistoric ignorance to 20th century uncertainty - retrospective.

4. SUPPLEMENTARY LECTURES:

a. Occasional guest speakers from CSM philosophy department, history department.
b. Field trip to De Young Memorial Art Museum, SF, plus other Bay Area museums. These tours may be self-conducted on occasion.

c. Additional material to be placed in CSM audio-visual department for auto-tutorials. Such materials will consist of cassette-slide and picture lessons on art history and the history of science.
d. TV tapes: Bronowski and Clark Series, plus others

5. TEXTS (Tentative):

a. Bronowski: Ascent of Man
b. Clark: Civilization
c. Charon: Cosmology
d. Janson: A History of Art and Music
e. Mason: A History of the Sciences
f. Levey: A History of Western Art
g. Vyverberg: The Living Tradition

6. LIBRARY RESERVE BOOKS: Certain books and articles may be placed on reserve in the library for specific readings, not in the text(s) chosen.

Course will be taught by Michael Chriss, instructor, astronomy, introductory courses in the physical sciences.

Humanities 128: SCIENCE AND CULTURE

A combined television/lecture course

I. **Theme:**

The interrelationship between science and the humanities. Emphasizing the specific ways that ideas in science have impacted on general societal and cultural values and attitudes, the course utilizes the television series, Ascent of Man, by Jacob Bronowski, as its foundation. Supplemental films, readings and lectures in art, music, and history.

II. **Method of Instruction:**

The course consists of lectures, readings, discussion, and the Bronowski et al television series. Prior to the viewing of each program, the student will be prepared with suitable lectures and readings. The main concepts will be introduced and the more difficult ideas discussed in the lectures, so that Bronowski's flow of ideas and connections can be more fully appreciated.

III. **Course Outline:**

The course will follow the structure of the Ascent of Man series, with additional lecture and television material chosen to supplement each program given, at the rate of one topic per week. (See attached outline.)

PROGRAM SYNOPSIS

Ascent of Man

Program Number	Program Title	Program Summary
1.	LOWER THAN THE ANGELS	From animal adaptation and man's beginnings we follow the cranial development of man and see his gifts of foresight, imagination, and planning. We see his adaptability as a hunter in the ice age and the use of his imagination in cave art.
2.	THE HARVEST OF THE SEASON	Man's domestication of animals and plants leads to the transition of the nomad to farmer. The beginnings of war are developed, the wheel is discovered, and the predator is settled.
3.	THE GRAIN IN THE STONE	Man migrates to the New World. We see the structure and hierarchy of the city Machu Picchu, Greek architecture at Paestum, the Roman arch in Segovia, the invention of the flying buttress for the cathedral at Rheims. Michaelangelo and Moore discover the hidden figure.

4.	THE HIDDEN STRUCTURE	The use of fire in metallurgy leads to the discovery of copper and bronze. The immortality of gold produces the alchemical theory of man and nature. Paracelsus and the coming of chemistry. Fire and air--Joseph Priestly. The oxygen experiment using the Lavoisier Quantifier. John Dalton's atomic theory.
5.	THE MUSIC OF THE SPHERES	The discovery of mathematics is traced from Pythagoras through the Arabs to Kepler. From Copernicus to Newton came the discovery of this mathematics of change. Pythagorean theory applied to DNA.
6.	THE STARRY MESSENGER	The central issue here is dogma vs. scientific process. The inner-looking pragmatic systems of Easter Island and Copan are contrasted with the Aristotelian view of the universe as a whole. After the prohibition of the Copernican theory and Galileo's inquisition by the Church, science moves north.

7.	THE MAJESTIC CLOCKWORK	Newton discovers gravity and experiments with light. His genius is contrasted with his puritanism. Albert Einstein's theory of relativity develops a new scientific philosophy.
8.	THE DRIVE FOR POWER	The close parallels between the Industrial Revolution and popular democracy are described. Nature is realized as a source of power.
9.	THE LADDER OF CREATION	Darwin's theory of evolution causes controversy. Wallace explores the Amazon. Pasteur's discoveries. Miller and Orgell's creation of pre-biotic molecules. Are other forms of life possible?
10.	WORLD WITHIN WORLD	The question, "What is matter?" is explored by such men as Planck, Bohr, and Rutherford. From the magical nature of crystals we are introduced to Mendelev's table of elements and Boltzman's first discoveries that atoms are real.

11.	KNOWLEDGE OR CERTAINTY	There is no absolute knowledge. From Cottingen where 20th Century physics began, to the atomically destroyed Hiroshima, develops the growing demand for ethics in science.
12.	GENERATION UPON GENERATION	From Mendel's experiments with the pea, we go to Watson and Crick's model of DNA and the ethical responsibilities of genetic engineering.
13.	THE LONG CHILDHOOD	This chapter summarizes the themes of the book and the films. It discusses the gap between government and people, between knowledge and people, and science's retreat from society.

+ Selected other films from Civilization and Connections series.

(See attached outline of Bronowski series)

Texts: Bronowski, Jacob, Ascent of Man, Little Brown.

Henahan, J., The Ascent of Man: Sources and Interpretations, Little Brown.

Student Guide to the Ascent of Man

Bothe: Connections + Study Guide - Reader

Clark: Civilization

Course will be conducted by Michael Chriss, instructor, astronomy and introductory courses in physical sciences and humanities.

HUMANITIES 130: COMPARATIVE MYTHOLOGY: AFRICAN AND NATIVE AMERICAN VIEWS

1. Course Description

This course will focus on African and Native American mythologies and world views. After introductions to the essential historical and cultural backgrounds of the areas, the roles of mythology, folk tales, rituals and art will be explored as they exemplify and reinforce the world views of these peoples; in particular, the beliefs in myth as literal historical record, and in rituals as empirically proven procedures, will be examined. The contents of the world views will then be studied from the following four perspectives: 1) cosmology: the creation of the universe; relationships between the gods, man and nature; the rites and rituals practiced to preserve the harmony and balance of these relationships; 2) the nature of man: ideal man as seen in culture heroes, the ethnic, tribal and kinship relationships among men; vice and virtue, punishments and rewards; the relationship of the dead to the living; special men and women (shamans); 3) the nature of nature: ethical implications of animism; superior/subordinate relationships between man and the natural world; interchangeability between man-animals-plants; 4) comparison of these views with Western world views: the Judeo-Greco-Christian traditions; modern trends in physics, medicine, philosophy and ecology. The course will be team taught by Dr. Priscilla Lee, a cultural anthropologist, and Kwaku Asenso, instructor who specializes in African history.

II: Course Outline

A. Introduction

1. General setting

a. Historical background: pre-Western contact; population and settlement patterns; linguistice classifications, and distribution

b. Nature of ethnicity and tribal concepts

2. Concept of world view

a. The roles of religion, philosophy, and science in preliterate societies

b. Myth, folk tale, and ritual as sources for world view

B. Cosmology

1. Creation

a. Creator gods: anthropomorphism; demands and expectations

b. Lesser divinities, spirits and the living dead

c. Rituals of re-enactment and renewal to reaffirm the continuity of the Creator's intentions.

2. Nature of the universe

a. The animistic view of the world

b. The basic concepts of balance, harmony and unity

c. Rituals of propitiation and redress to preserve balance..

3. The requirements of worship and reverence

a. Perceptions of the role of sacrifice and offerings

b. The gods' responses to prayers and invocations

c. Imitative rituals and the uses of masks.

C. The Nature of Man

1. The ideal man

a. Culture heroes; values and goals

b. The nature of taboos and punishments

2. Man and the other men

a. The larger groups: ethnic, tribal and clan

b. The nature of taboos and punishments

c. Rites of passage

3. Man and mortality

a. The causes and meaning of death

b. The hereafter and the destiny of the soul

c. The roles of the "living dead."

4. Special men and women: Shamans

b. The nature and uses of special powers

c. Particular relationships with the supernatural

D. The Nature of Nature

1. The qualities of animals

a. Totems as ancestors

b. Animals as tricksters, advisors, allies, and adversaries

c. The animals' views of man

2. The qualities of the "inanimate" world

a. Flora: plants and trees

b. Rocks, rivers and mountains

c. Sun, rain, and "natural disasters."

3. Concepts of time

a. Actual and potential time

b. The past, present, and future according to non-linear concepts

E. Summary and comparisons

1. The basic unity of the universe

2. Contrasts with traditional Western religious-philosophical-scientific points of view

3. Comparisons with new trends in post-Einsteinian physics, philosophy, medicine, and ecology

III. Course Procedures

A. Lectures, slides, films, museum trips

B. Guest speakers: African and Native American with expertise in traditional cultures; other specialists in the art, mythology and ritual of the areas

C. Selected reading from source materials such as the following:

1. General works on the culture areas

Paul Bohannon, Africa and the Africans

James Gibbs, Jr., Peoples and Cultures of Africa

William Brandon, The American Heritage Book of Indians

George and Louise Spindler, Native North American Cultures

2. General discussions of world views

John Mbiti, African Religious Philosophy

John Mbiti, Concepts of God in Africa

Walter Capps, Seeing with a Native Eye

Paul Radin, Primitive Man as Philosopher

3. Collected myths and folk tales

Kathleen Arnott, African Myths and Legends

Paul Radin, African Folk Tales

Hyemeychats Storm, Seven Arrows

Otto Rothenberg, Shaking the Pumpkin

D. Evaluations

1. Objective (true-false, multiple choice, short answer) tests on the lectures and reading

2. Term projects; oral reports, written source analyses, journals.

IV. Faculty

Course will be team-taught by Dr. Priscilla Lee, cultural anthropologist and Mr. Kwaku Asenso, instructor in African literature, politics and language.

HUMANITIES 131: AFRICAN AMERICANS--THEIR HISTORY, VALUES, RELIGION AND AESTHETICS

I. Course Description

This course will be divided into two major components. The first will deal with the religious beliefs, philosophy, literature, and oral tradition of selected African ethnic groups; the second will be the culture of Black people in the United States--their religions, music, dance, arts, film, and literature. Historical backgrounds will be given where necessary and appropriate. The impact of colonization on the culture of Africa and the influence of African beliefs and practices on Black Americans will be discussed, stressing the unique achievements of Africans and Afro-Americans. During the course of the semester the relationship between the mythological, religious, social and political traditions of Africans will be related to their expressions in art, literature, and music. Similarly, the music, dance, art, and literature of Americans of African ethnic heritage will be related to social, economic, and political developments in the United States. Comparisons will be made throughout the course between African and American expressions of their respective traditions.

The course will be team taught by the chairman of the Ethnic Studies Department, Dr. Zelte Crawford, and by a member of that department, Mr. Kwaku Asenso.

II. Course Outline

PART I: AFRICAN CULTURE

WEEK 1. African Environment

A. Basic characteristics of Africa and its peoples

B. Old Myths: New Truths

C. Unity and Variation

1. Languages/tribal cultures

WEEK 2. The History of Africa From the Earliest Times

A. The formative origins

B. Africa's importance for the development of early types: Hominid and Homo Sapiens

C. The Green Sahara 5000-2000 BC

D. Beginning of the Iron Age

WEEK 3. Conquest and Colonial Rule

A. Exploration of inner Africa

B. Conquest and rise of imperialism and its meaning for Africa

C. Brief review of colonial period from 1900-1960

D. African Nationalism and independence

WEEK 4. African Religions and Philosophy

A. Understanding of the African beliefs and value systems

B. Nature, characteristics and concepts of Supreme Being

C. African World view/cosmology

WEEK 5. African Ethnic Cultures and Individuals

A. Kinship, lineage, and clan

B. Marriage and procreation

1. Polygamy and inheriting wives or husbands

2. Place and use of sex in marriage

C. Birth and childhood

1. Pregnancy

2. Naming and nursing

3. Initiation rites

WEEK 6. Literature: Oral Traditions and Social Behavior

A. Proverbs and riddles

B. Myths, legends, and folk tales

tradition, the effects of slavery on religious beliefs and the role and adaptation of Christianity in the Black community.

C. Prayers, libation, praise songs, and griots

D. Functions of oral literature

E. Field trip: A visit to De Young Museum to see African art and sculpture

WEEK 7. Literature: African Writing Today

A. Contemporary African writing

1. Novels

2. Poetry

3. Drama

B. The influence of contemporary African writers in the modern world

C. Music and Dance: To be provided by the Ethnomusicology, U. C. Berkeley

Week 8. African Cuisine: African Foods as a Reflection of Culture

A. Potlucks prepared with African recipes

B. Brief description of food preparation will be offered by the students

C. Community people will be allowed to taste the variety of recipes

PART II

THE CULTURE OF BLACK PEOPLE IN THE UNITED STATES

WEEK 9. General Cultural Heritage

The evolution of Black culture in the United States from a socio-cultural viewpoint. An examination of some of the myths and distortions of Black culture and a general introduction to Black humanities

WEEK 10. Religion

A history of the Black religious experience in the United States and a look at the retention and reinterpretation of African religious

tradition, the effects of slavery on religious beliefs and the role and adaptation of Christianity in the Black community.

WEEKS 11-12. Music and Dance

Music and dance forms as an expression of Black life. The development of Black music from the early slavery period through the 20th century, the secular and sacred--from Blues to Jazz. The transformation of music as an expression of the transition from the rural south to the urban-industrial north. Black dance patterns are analyzed through form and theme from the cake walk through soft-shoe and modern dance, Katherine Dunham to Alvin Ailey.

Week 13. Arts, Crafts and Cuisine

Black art in America: A study and introduction to the fine arts, including paintings, sculptor, textiles, etc., and a special concentration on Black cuisine as a product of cultural adaptation. ."Soul" food or survival food?

Week 14-15. Film, Drama, Poetry

Blacks on stage and in film. A history of Blacks through drama and stage from the old stereotypical view of the Uncle Tom image to the new superstud. The stage will be viewed as a recreation of Black thought and life. Black poetry, a forgotten written form will be read, recited, and interpreted as a study of intensity from Phyllis Wheatley to Nikki Giovanni.

Week 16. Family Night

The sharing of Black experience. Live music, food, dancing, and social communion in the Black tradition of America. Students, families, and friends invited to share in this affair which brings together the various elements of Black culture and attempts to replicate the environment which promoted the Black arts in the past.

RESOURCES - PART I

Selections will be made from the following list of books, films and speakers

I - AFRICAN SOCIETY, HISTORY AND SOCIAL CHANGE

BOOKS

1. Ajayi, J.F. A Thousand Years of West African History, Ibadan University Press, Ibadan, Nigeria 1965

2. Anene, Joseph C. et al Africa in the 19th and 20th Centuries, Thomas Nelson and Sons, New York 1966.

3. Bohannan, Paul Africa and Africans

4. Davidson, Basil Africa in History, Macmillan and Co., Inc., New York 1968.

5. Mcewan, Peter J. Africa From Earliest Times to 1800, Oxford University Press, New York 1968.

6. Davidson, Basil The African Genius, An Introduction to African Cultural and Social History, Little Brown and Company, Boston 1970.

7. Diop, Cheikh Auta The Origin of African Civilization: Myth or Reality?, Laurence Hill & Co., New York 1974.

II - AFRICAN WORLDVIEW: RELIGION AND PHILOSOPHY

BOOKS

1. Forde, C. Daryll African Worlds--Studies in the Cosmological Ideas and Social Values of African Peoples, Oxford University Press, London 1965.

2. Fortes, Meyer et al African Systems of Thought, Inter-National African Institute, Oxford University Press, London.

II - AFRICAN WORLDVIEW: RELIGION AND PHILOSOPHY, BOOKS (Continued)

3. Mbuti, John S. African Religions and Philosophy, Doubleday and Company, Inc., New York 1970.

4. Mendelson, Jack God, Allah and Juju Religion in Africa Today, Nelson and Sons Press, New York 1962.

5. Middleton, John Witchcraft and Sorcery in East Africa, Praeger, New York 1962.

III (A) - FOLKLORE/ORAL LITERATURE

BOOKS

I. Feldman, Susan African Myths and Tales, Dell Publishing Co., New York 1963.

2. Ohenberg, Simon Cultures and Societies of Africa, Random House, New York 1960.

3. Arnott, Kathleen African Myths and Legends, Oxford University Press, New York 1978.

4. Radin, Paul African Folktales, Bolligen Series, Princeton University Press 1970.

5. Charlotte and Wolf Leslau African Proverbs, Peter Pauper Press, Mount Vernon, New York 1962.

6. Knappert, Jan Myths and Legends of Congo, Heinemann Books, London 1978.

III (B) - CONTEMPORARY WRITING

BOOKS

I. Achebe, Chinua Things Fall Apart, Heinemann Educational Books, London

2. _____ No Longer at Ease

3. _ _ _ The Arrow of God

4. _____ A Man of the People

5. Beti, Mongo Mission to Kala, Heinemann Educ. Books, London.

6. _____ King Lazarus

7. _____ Perpetue and the Habit of Unhappiness

III (B) CONTEMPORARY WRITING, BOOKS (Continute)

8. Ekwensi, Cyprian The Burning Grass, Heinemann Educ. Books, London.

9. _____ The People of the City

10. _____ The Beautiful Feathers

11. _____ Jagua Nana

12. Skinner, Elliot P. Peoples and Cultures of Africa, Doubleday and Co., Inc., New York 1973.

IV - VISUAL ARTS

BOOKS

1. Biebuyck, Daniels Tradition and Creativity in Tribal Art, University of California Press, Berkeley 1969.

2. Carroll, Kevin Yoruba Religious Sculpture, Pagan and Christian Sculpture in Nigeria and Dahomey, Praeger, New York 1967.

3. Eisofon, Eliot and Page, William The Sculpture of Africa, Praeger, New York 1958.

4. d' Azevedo, Warren L. The Traditional Artist in African Societies, Indiana University Press, Bloomington.

V - MUSIC AND DANCE

BOOKS

1. Merriam, Alan P. Music and the Dance, The African World, Praeger, New York 1966.

2. Nketia, J.H. Kwabena "Drums, Dance, and Song, "Atlantic Monthly, 1959, p. 230.

VI. (A) - AFRICAN CUISINES

COOKBOOKS

1. Merriam, Alan P. Music and the Dance, The African World, Praeger, New York 1966.

2. Nketia, J.H. Kwabena "Drums, Dance, and Song," Atlantic Monthly, 1959, p. 230.

VI (A) - AFRICAN CUISINES

COOKBOOKS

1. Hachten, Harva Kitchen Safaris, A Gourmet's Tour of Africa, Atheneum Press, New York 1970.

2. Oka, Monica Black Academy Cookbook of Authentic African Recipes, Black Academy Press, Buffalo, New York 1972.

VI (A) - AFRICAN CUISINES, COOKBOOKS (Continued)

3. Wilson, Ellen Gibson A West African Cookbook, An Introduction to good food in Ghana, Nigeria and Sierra Leone, New York 1971.

VI (B) - GUEST SPEAKERS

1. Professor M. Mantabe, Lecturer in African History, San Jose State University, San Francisco, CA

4. Professor Conyus, Poetry Editor of the Black Scholar San Francisco State University, San Francisco, CA Telephone Number: 332-3130

5. Poet Farika, Afro-American Poet, Berkeley, CA'

VII - FIELD TRIPS

1. A visit to Lowie Art Gallery at U.C. Anthropology Department, U.C Berkeley Campus

2. A visit to the College of Notre Dame Art Gallery to see African Collections

VIII - DEMONSTRATIONS

1. African dance demonstration to be performed by the Ethnomusicology on the U.C. Berkeley Campus

2. African music and dance demonstration to be given by the Oakland Hedzole Sounds

IX - AUDIO-VISUAL

AFRICAN SOCIETY AND CULTURE

1. The peoples of Africa, 16 mm color, 16 minutes, McGraw Hill

2. The Bayoro, 35 mm B & W silent, 62 minutes, Film Study Center, Harvard University

IX - AUDIO-VISUAL, AFRICAN SOCIETY AND CULTURE (Continued)

3. The Yoruba of Nigeria, 16 mm color, silent, 50 minutes, Department of Anthropology, Northwestern University, IL

4. The Hunters, 16 mm color, sound, 76 minutes, Penn State

FAMILY AND KINSHIP

1. Customs and Life in Africa, 16 mm B & W color, silent, 3 hours, 1948-56, Sudan Interior Mission, 164 W. 74th Street, New York, NY

TRADITIONAL AFRICAN LITERATURE

1. The Great Elephant Joke - Big Drum, Little Drum, Record 1968

AFRICAN WORLDVIEW: Religion/Philosophy

1. Ifa: Yoruba Divination and Sacrifice, 16 mm B & W, sound, 18 minutes

2. Duminea, A Festival for the Water Spirits, 16 mm sound, sound, 20 minutes, Institute of Education, University of Ibadan, Nigeria

VISUAL ARTS

1. New Images, Art in changing African society, 16 mm color, sound, 25 minutes, 1964, Department of Extra-Mural Studies, University of Ibadan, Nigeria

MUSIC

1. African Musicians, 16 mm B & W, sound, 14 minutes, 1957, Penn State University

Audio-Visuals:

1. The Eagle Stirring Its Nest and other sermons, C.L. Franklin (records)

Speakers:

1. John Cooper, Pilgrim Baptist Church, San Mateo
2. Cecil Williams, Glide Memorial
3. Minister from Oakland's Mosque, Islam of the West
4. Louis Farrakan, New York
5. Khalid Abdullah Tariq-L-Mansour (KDIA)

Field Trips:

1. Allen Temple Baptist Church, Oakland
2. Mosque, Oakland
3. Glide Memorial Church, San Francisco

WEEK XI-XII: MUSIC AND DANCE

RESOURCES

Books:

1. Black Music, Leroi Jones

2. Blues Peoples, Leroi Jones
3. Urban Blues, Charles Keil
4. Chasin' The Trane, J. C. Thomas
5. American Negro Songs: Spirituals, John W. Work
*6. Music: Black, White, Blue, Ortiz Walton
7. Black Dance in the U.S.A. From 1619-1970, F. Emery

Audio-Visuals:

1. Black Music, Then and Now, 16mm, film
2. All Star Swing Band, Video tape
3. Selected titles (records):

   a. Religious
   b. Rhythm and Blues
   c. Soul
   d. Jazz

4. Cabin in the Sky, Ethel Waters, 16mm film
5. St. Louis Blues, Bessie Smith, 16mm, film
6. Lead Belly, 16mm, film
7. Lady Sings the Blues, 16mm

RESOURCES - PART II

Selections will be made from the following list of books, films and speakers

WEEK IX: GENERAL CULTURAL HERITAGE

RESOURCES

Books:

1. Black Rituals, Sterling D. Plumpp
2. Black Culture and Black Consciousness, Lawrence Levine
*3. The Black Book
4. Black Magic, L. Hughes and Meltzer
5. Stolen Legacy, George G. M. James
6. The Myth of the Negro Past, M. Herskovits
7. The Miseducation of the Negro, Carter G. Woodson

Audio-Visuals:

1. Black History: Lost Stolen, Strayed, 16mm film
2. The Spook Who Sat By The Door, Van Peebles, 166mm film
3. Nothing But A Man, Ivan Dixon, 16mm film
4. The Learning Tree, Gordon Parks, 16mm film

Speakers:

1. Dr. St. Clair Drake, Professor Emeritus, Stanford University
2. Mr. Asia Hilliard, Professor, San Francisco State University
3. Dr. David West, Instructor, College of San Mateo
4. Dr. Raye Richardson, San Francisco State University

Field Trips:

1. Rosicrucian Museum, San Jose
2. Weed, California (All Black town tour)
3. African American Historical Museum, San Francisco

WEEK X: RELIGION

Books:

1. Black Religion and Black Radicalism, G. S. Williams
2. God Struck Me Down, Clifton Johnson
3. The Black Preacher in America, Charles Hamilton
4. Community in a Black Pentecostal Church, Melvin D. Williams
5. Man, God, and Civilization, John G. Jackson
6. The Black Man in the Old Testament and Its World, Bishop Alfred G. Dunston, Jr.
*7. African Origins of Major Western Religions, Yusef ben-Jochannan

Speakers and Demonstrations:

1. Fred Berry, Instructor of Music and Director, CSM Jazz Band
2. Bill Sommers, Professional Musician, Ethnomusicologist, and Recording Artist
3. James Leary, Professional Musician, Ethnomusicologist, and Recording Artist
4. Bobby Hutcherson, Professional Musician and Lecturer
5. Wajumbe Dance Troupe

Original Hedzoleh Sounds, Oakland

Field Trips:

1. Circle Star (Rhythm and Blues performances), San Carlos
2. Great American Music Hall (Jazz), San Francisco
3. Keystone (Jazz, San Francisco
4. Bach Dynamite & Dancing Society, Half Moon Bay
5. Fantasy Recording Studio, Berkeley

WEEK XIII: ARTS, CRAFTS AND CUISINE

RESOURCES

BOOKS:

*1. Black Dimensions in Contemporary American Art, J. Edward Atkinson

Audio-Visuals:

1. Black Artists in America, 16mm, film

Speakers and Demonstrations:

1. Art Johnson, Artist, Caly and Pottery
2. Halifu Ofari, Oakland Artist
3. Ray Holbert, Graphic Artist, Instructor, CCSF
4. Ben Hazzard, Curator, Oakland Museum
5. Dr. Marsha Lash, San Jose State University
6. Speakers from Oakland Skills Center (chefs and teachers)
7. Marie Johnson, Artist, (oils, pasterls and other medias)
8. Walter Ray, Chairman, Art Education, Cresmoor High School, San Mate
9. Trevor Burrowes, Artist, Jamaica
10. Booker Smith, Artist, CCAC, Oakland

Field Trips:

1. Everybody's Creative Art Center, Oakland
2. The Gingerbread House, Oakland
3. The SCARAB, Berkeley
4. Oakland Museum, Oakland

WEEK XIV-XV: FILM, DRAMA, POETRY

RESOURCES

Books

1. To Find An Image, James Murray
2. The Black Man on Film, Richard A. Maynard
*3. Toms, Coons, Mulattoes, Mammies and Bucks, Donald Bogle
4. The Negro in Films, Peter Noble
5. Slow Fade to Black, Tohomas Cripps
6. From Sambo to Superspade, Daniel J. Lead
7. Black Fire, Leroi Jones and Larry Neal
8. Raisin in the Sun, Hansberry
9. The Toilet, Leroi Jones

Audio-Visuals:

1. Murder on Lenox Avenue, 16mm, film
2. Green Pastures, 16mm, film
3. Raisin in the Sun, 16mm, film
4. Super Fly, 16mm, film
5. Passing Through, 16mm, film

Speakers:

1. Thurman White, Film-maker, San Francisco
2. Kalamir Shashe, Poettess, East Palo Alto
3. Eleanor Curry, KSOL-FM, Public Affairs, International Radio, Inc.
4. John Cochrane, Stanford University
5. Dr. Sylvia Wynters, Poettess, Stanford University
6. Geraldine Curra, Black Moments Productions, Berkeley
7. Alli and Macheweo Awensi, Deep Black Writer's Workshop, Oakland

Field Trips:

1. Pacific Film Archives, Berkeley
2. Black Film-maker's Hall of Fame, Oakland

WEEK XVI: FAMILY NIGHT (Bach Dynamite and Dancing Society, Half Moon Bay)

1. Music--Jazz, Soul
2. Food--Soul
3. Dancing--Rhythm, Blues, Jazz

---

*Required Textbooks

Evaluation: Student evaluation will be based on:

1. Oral reports
2. Book reviews
3. Term projects

Course will be team-taught by Dr. Zelta Crawford, Chairman, Ethnic Studies Department, Kwaku Asenso, instructors in African history and culture.

HUMANITIES 132: CULTURES OF NATIVE, MEXICAN AND LATIN AMERICANS

I. Course Description

This course will focus on the cultures of Native Americans, Mexicans, and Latin Americans through the study of their religious, mythological, artistic, and folk traditions. A general introduction will cover the original settlement of the New World, the rise of high civilizations in Peru and Meso America, and the impact of European invasions. The cultural traditions will then be examined in the areas of (1) religion: the indigenous shaminic traditions; the democratic systems established in Latin and Meso America; the syncretized religions combinging native, Catholic and African traditions; (2) the arts, including rituals, music and dance, crafts and architecture; the development of native traditions into the elaborate forms of the New World civilizations; modifications and adaptations after European contact; persistence and change in folk traditions; (3) myth, drama and poetry: unit and diversity of themes throughout North, Middle, and South America; interplay of native Christian and secular European influences; ideal and real behavior seen through legends, tales, and poetry; (4) Native American, Mexican and Latin American cultures today: forms, functions and changing roles of traditions in contemporary settings; new perceptions and adaptations; new directions of religious, artistic and social movements.

The course will be taught by a cultural anthropologist, with guest appearances by members of our Ethnic Studies faculty who specialize in Central and South American Studies. Outside speakers will also be utilized, especially with regard to a study of the culture of Native Americans.

II. Course Outline

Module I: General Introduction: Pre-historic/historic background (2 weeks)

A. The settlement of the New World

Review of theories of earliest migrations, glaciations, major climatic changes; precontact population settlement patterns; linguistic classi-

fications and culture areas; basic hunting-gathering way of life.

B. Civilizations of the New World

Incan Peru; Mayan-Olmec-Toltec-Aztec Meso-Americans; the great political leagues in North America. This material will be basically introductory; how these civilizations arose, who they involved, how they worked.

C. European Impact in the New World

Spanish conquests; English-French and other northern European influences; European importation of Africans; lasting effects on social structure and world view; resultant disappearance, assimilation and/or persistence of traditional belief-behavior patterns.

Presentation procedures: lectures; selected readings; maps, slides, and schematic representations of population settlements, movements, and distributions.

Module II: Religions (3 Weeks)

A. The shamanic traditions

Latin and Meso American curanderos, North American medicine men and women; personal relationships with the supernatural; differing views of reality based on experiences and altered states.

B. The organized religions

The religio-political systems of Latin and Meso America, the theocracies of the Pueblos; concepts of high gods-kings-priests, tributes and sacrifice; preservation of a sacred and social order.

C. Syncretized religions

Catholic-indigenous folk religions; Latin American and Caribbean voudun; Native American Church of North America.

Presentation procedures: guest lectures and demonstrations; films; selected assigned readings; museum field trip.

Module III: Music and Dance (3 Weeks)

A. Rituals: ceremonies and celebrations

Rituals of propitiation, renewal, atonement; feast days and holidays

B. Folk music and dance

C. Shamanic trance, chant and dance

The special dance and chant techniques used for communicating with the supernatural, for depicting experiences with the supernatural, and for inducing control over natural elements.

Presentation procedures: guest lecturers; native dancing troupes and performers; films

MODULE IV: Arts and Crafts

A. Crafts

Weaving, pottery, costume, jewelry, traditional designs developed in the different culture areas, adapted over time for sacred and secular purposes; contrast and interrelationships of folk art and crafts with that of the civilizations of the New World.

B. Masks and Carvings

Symbolic and practical purposes; Iroquois, Pueblo and Northwest coast of North America.

C. Architecture

Forms and functions; technology and social structure; from hunting-gathering levels to the high civilizations.

Presentation procedures: guest lectures and demonstrations; films; selected assigned readings; museum field trip.

Module V: Myths, Drama and Poetry (3 weeks)

A. Mythology

Themes common to the whole continent; regional and cultural variations; European and Asian influences.

B. Folk Tales, Folk Drama/ritual, Folk Life

Morality tales; riddles and proverbs; animistic, Christian and secular historic influences

C. Poetry and Drama

Individual and group expressions; historic and religious meanings and background; goals and ideals acted out.

Presentation procedures: Guest lecturers, readers and performers; films and tapes; selected assigned readings.

Module VI: NATIVE AMERICAN, MEXICAN AND LATIN AMERICAN TRADITIONS TODAY (2 Weeks)

Cultural developments which preserve and adapt old traditions to new cultural settings; guest participants to share knowledge of social, cultural, artistic and domestic fields from the three culture areas.

Selections from:

Ashe, Geoffrey et al. The Quest for America

Aveni, Anthony, Native American Astronomy

Barrionuevo, Alfonsine, Cuzco, Magic City

Bennett, John W., ed. The New Ethnicity

Burland, Collie, North American Indian Mythology

Day, A. Grove, The Sky Clears: Poetry of the American Indians

De la Vegas, Garcilasco, The Incas

Douglas, F. H. and D/Haroncourt, R., American Indian Art

Foster, George, Culture and Conquest

Gallenkamp, Charles, Maya

Hanna, J. and Royce, A., Anthropology of the Dance

Jacobs, Melville. The People are Coming Soon

Maxwell, James, ed. America's Indian Heritage

Meggers, Betty J. Prehistoric America

Nettl, Bruno, American Indian Musical Styles

Steward, J. and Faron, L. C. Native Peoples of South America

Valliant, George C., The Aztecs of Mexico

Films:

Ancient Footpath (Mixtec myth) 20M. Rental $25, Sale $175.

The Ancient Peruvian (ancient art and life) 27M Rental $13.50; Sale $380.

Before the White Man Came (Crow Indians) 50M. Rental $55; Sale $350.

The Crooked Beak of Heaven (Northwest Coast Indian) 52M, Rental $100; Sale $660.

To Find Our Life (Huichol Peyote Quest) 65M. Rental $35; Sale $499

Legend of the Paramo (Colombian culture hero) 22M, Rental $15; Sale $315.

Lost World of the Maya (by Dr. Eric Thompson) 36M, Rental $45; Sale $425.

Okan, Sun Dance of the Blackfoot (cost not available) 64M.

Rock Paintings of Baja California 25M. Rental $23; Sale $310.

The Sweat of the Sun (Pre-Colombian art treasures, 52M, Rental $100; Sale $660.

The Tree of Life (Most ancient dance in the Americas) 20M, Rental $22.

Washoe (Pine Nut Dance and Girl's Puberty Dance) 56M. Rental $25; Sale $325.

Speakers:

A. Consultants-Lecturers

Waldo Estava (Mexico, Central America)

Rebecca Lopez (Native North America)

Vincent Rascon (Mexico, Central America)

Carlotta C-R. Smith (South America)

B. Other speakers with expertise in special topics as appropriate.

C. Demonstrations: Native dancers, artists, craftsmen, actors, readers, religious specialists as available.

Course will be taught by Dr. Priscilla Lee, instructor in cultural anthropology.

HUMANITIES 133: CULTURAL ACHIEVEMENTS OF ASIAN AMERICANS

Course Outline

Cultural Heritage

Topics in the cultural heritage will include the main contrasts in Eastern and Western thought and how they have affected the experience of the Asians in the United States.

WEEK 1 Universality vs. duality: the contrasts in Eastern/Western thought

WEEK 2 The Chinese American heritage

WEEK 3 The Japanese American heritage

Religion and the Family

Asian religions will be studied from the roles they have served in the Asian-American community; assimilation, acculturation vs. retention of the cultural heritage. The family will be examined through the conflicts caused through acculturation and the security maintained by the culture.

WEEK 4 Communication styles - contrasts in East/West

WEEK 5 The influence of Buddhism

WEEK 6 The influence of Christianity

WEEK 7 The Family - influence of religion and the pressures of acculturation

Literature, Poetry, and Music

An examination of the literature, poetry, and music of Asians in America will reveal individual interpretations of the Asian-American experience; how they have evolved over a period of 50 years reflecting a unique experience.

WEEK 8 Asian American Authors

WEEK 9 Examples of Asian American literature, past and present

WEEK 10 Asian American poetry

WEEK 11 Music from Asian America

Arts, Crafts and Foods as an Expression of Culture

Students will have the opportunity to dabble in the many arts and crafts which are part of the Asian culture through demonstrations and actual activities.

WEEK 12 Arts and Artists

WEEK 13 Calligraphy - Do it!

WEEK 14 Origami - Demonstrations and Teaching of

WEEK 15 Festivals and Holidays

WEEK 16 Foods to Learn About and Eat!

RESOURCES

A. Books

1. Emma Gee, editor, Counterpoint, Perspectives on Asian America Asian American Studies Center, UCLA, 1974

2. Harry H. L. Kitano, Japanese Americans: Evolution of a Subculture, Prentice Hall, 1976

3. Russell Endo, et al, Asian Americans: Social and Psychological Perspectives, Science and Behavior Books, 1980

4. Betty Lee Sung, The Story of the Chinese in America

5. Takeo Doi, The Anatomy of Dependence, Kodansha International, Ltd. 1973

6. Takie Sugiyama Lebra, Japanese Culture and Behavior, Selected Readings, University Press of Hawaii, 1974

7. Daisetz Teitaro Suzuki. Zen and the Japanese Culture, Pantheon Books, 1959

8. Deidre Hunter, We the Chinese: Voices from China, Praeger, 1971

9. Tetsuden Kashima, Buddhism in America, the social organization of an ethnic religious institution, 1978

10. Nancy Araki and Jane Horii, Matsuri! Festival! Japanese American Celebrations and Activities, Heian International Publishing Company, 1978

11. Rekdal and Kan, Jing Ho Hauk Ho, Nos. 1 and 2, Fortune Cookie Press, 1976

12. Jue, David F., Chinese Kites, How to Make and Fly Them, Tuttle

13. Streeter, Tal, The Art of The Japanese Kite, Weatherhill, 1974

14. Isao Honda, The World of Origami, Japan Publishing Trading Co., 1965

15. Kay Shimizu, Asian Cookbook for Juniors and Beginners, Shufutomo, 1973

16. Aiiieeeee! An Anthology of Asian American Writer, Frank Chin et al, Doubleday Anchor Books, 1975

17. David Hsin Fu Wand, Editor, Asian American Heritage, an Anthology of Prose and Poetry, Simon and Shuster, 1974

18. Kai Yu Hsu and J. Palokinskas, Asian American Authors, Houghton Mifflin, 1972

19. Garret Hongo, et al, The Buddha Bandits Down Highway 99, 1979

20. Janice Mirikitani, Awake in the River, Isthmus Press, 1978

21. Richard Oyama, Editor, American Born and Foreign, an anthology of Asian American Poetry, Sunbury Press, 1979

22. Mitsuye Yamada, Camp Notes and Other Poems, Shameless Hussy Press, 1976

B. Records

1. A Grain of Sand, Joanne Miyamoto, Iijima and Chan

2. Yokohama, California, Bamboo Brew, San Jose

3. Hiroshima, Arista Records, Los Angeles, 1980

C. Audiovisuals

1. Chinese Americans: The 20th Century, San Mateo County #4548

2. Wataridori: Birds of Passage, Visual Communications

3. Samsara, an Overview of the Japanese American Community, Visual Communications

4. The History of Buddhism, filmstrip, CSM 016

5. Confucianism and Taoism, Principles and Doctrines of, CSM 032

D. Speakers/Performers

1. Peter Horikoshi, El Cerrito, California - composer/performer

2. Robert Kikuchi, San Francisco, composer/performer

3. Jeffery Chan, instructor of Asian Writing, San Francisco State University

4. Janice Mirikitani, poetess, Glide Foundation, San Francisco, CA

5. Reverend Tsumura, San Mateo Buddhist Church

HUMANITIES 140--A CULTURAL HISTORY OF SAN FRANCISCO

Course Summary

The semester will be divided into roughly eight parts, each part consisting of a three-hour lecture and a three-hour tour, held on alternate weeks.

Part 1: Beginnings to the Gold Rush days; Indian, Spanish, trader cultural contributions to about 1846; tour and lecture of Mission Dolores, the San Mateo Historical Museum, the Oakland Museum (Indian and Spanish exhibits), and the San Francisco Maritime Museum (whalers and traders)

Part 2: The Gold Rush era, village to city, 1846-1850's; San Francisco buildings of the 1850's; the Belli building; homes of the 1850's; Captain Andrew's 1852 residence

Part 3: Era of Silver and Finance Kings--1860's to 1880's; The Flood mansion; the Ralston home; Notre Dame College in Belmont; the Palace Hotel (1875)

Part 4: Change and Protest--1880's to 1890's; Chimes Historical Society collection; Mechanics' Institute; San Francisco Negro and Cultural Society exhibit; tour of Chinatown.

Part 5: Turn of the Century; San Francisco Earthquake--1900-1910; Polk's Merchants Exchange; Bank of California (1903)

Part 6: Progressives through normalcy; 1910 to 1932; walking tour of Civic Center; Maybeck's Packard Showroom

Part 7: Depression and War: 1932-1945; Depression murals in Main Post Office building and Coit Tower; wartime housing; Valencia Gardens

Part 8: The Challenge of Growth: 1946-1978; Skidmore, Owings and Merrill's Golden Gate property (1960's); Zellerbach and Hancock buildings of the 70's; California School of Paintings in the San Francisco Museum of Art

This is only a partial list of sites to be visited. San Francisco is rich in locations which are reflections of its splendid past.

D. Creative Women of the Twentieth Century (Five weeks)
Statecraft and ideology: Alexandra Kollontai, Eleanor Roosevelt

Philosophy: Hannah Arendt, Mary Beard, Simone de Beauvoir

Painting: Mary Cassatt, Suzanne Valadon, Kathe Kollwitz, Georgia O'Keeffe

Sculpture: Louise Nevelson

Architecture: Julia Morgan

Music: Antonia Brico, Nadia Boulanger

Dance: Isadora Duncan, Martha Graham

Photography: Julia Cameron, Imogen Cunningham

Filmmaking: Maya Deren, Leni Riefenstahl.

The course can easily be adapted to the modular approach and to the use of television for selected portions. It is felt that the course will be of special interest to those growing number of adults returning to the campus, in addition to its general appeal.

HUMANITIES 136--CREATIVE WOMEN IN MODERN TIMES

Course Content

The course will be divided into four major segments as follows:

A. Creative Women of the Renaissance and Reformation (Four weeks)

Statecraft and patronage of the humanities: Isabella d'Este, Catherine of Aragon, Elizabeth I of England, Catherine de Medici, Christina of Sweden.

Religion: Katherine Zell, Teresa of Avila.

Painting: Katharina van Hemessen, Sophonisba Anguissola, Artemisia Gentileschi

Music: Francesca Caccini, Elisabeth Jacquet de la Guerre.

B. Creative Women of the Age of Enlightenment and the French Revolution (Three weeks)

Statecraft: Maria Theresa of Austria, Catherine the Great of Russi.

Philosophy and the spread of knowledge: Madame Roland, Mary Wollstonecraft

Painting: Elisabeth Vigee-Lebrun, Angelica Kauffman, Rosalba Carriera

Music: Anna Amalia, Princess of Prussia

C. Creative Women of the Nineteenth Century (Four weeks)

Statecraft: Madam de Stael, Florence Nightingale

Philosophy: Flora Tristan, Elizabeth Cady Stanton, Frederika Bremer

Painting: Sarah Miriam Peale, Rosa Bonheur, Berthe Morisot

Sculpture: Harriet Hosmer, Edmonia Lewis

Architecture: Baroness Pontalba

Music: Clara Schuman, Fanny Mendelsohn

6. Rev. Kent Ikeda, Sturge Presbyterian Church, San Mateo

7. Marian Wake, Japanese American Family Service Agency

8. Walter Owyang, Canada College, Psychologist and Counselor

E. Field Trips

1. San Mateo Buddhist Church, 25 South Claremont Street, San Mateo

2. Japanese American Citizen League Community Center, 502 E. Second Avenue, Ms. Roz Enomoto, Director

3. Zen Center of San Francisco, 300 Page Street, San Francisco

Course will be taught by Florence Yoshiwara, instructor in Asian-American history and culture.

AUG 21 1981

UNIVERSITY OF CALIFORNIA
ERIC CLEARINGHOUSE FOR
JUNIOR COLLEGES
96 POWELL LIBRARY BUILDING
LOS ANGELES, CALIFORNIA 90024